



## DUDEIO STUDIOS SKILLS



**IF YOU'VE SEEN THE CRAZILY CREATIVE VIDEO CLIPS FOR MUPH AND PLUTONIC LAB OR TZU, THEN YOU'VE SEEN THE WORK OF ANTO FROM DUDEIO STUDIOS.**

ANTO IS THE DIRECTOR OF PRODUCTION house Dudeio Studios. There, he focuses on producing and directing music videos, animations, show reels and live video performance (VJ-ing). Music videos for Muph and Plutonic Lab's *Heaps Good* and TZU's *Dambusters* are testament to Anto's outside-of-the-box thinking and diligence. With these clips, he has set himself up as a key player in creating audio-visual productions for the local hip hop scene.

Anto studied Media Arts at RMIT for three years. "It was very much a conceptual art-based course with its focus on gallery installations or festival screenings for its video and animation work," he says. "Those avenues were interesting to check out but I'm a little less leftfield than that. I much prefer to be making music videos that get broadcast on TV or playing live visuals in a venue for a rocking band on a weekend."

His set-up includes a trusty Apple Mac and he uses programmes such as Final Cut Pro, After Effects, design software and other bits and pieces. "I'm not a 3D animator and I try as much as I can to create visual effect through hands-on analogue styles," he explains. "By this, I mean painting, drawing, setting fire to things, dousing them in water, stop-motion animation. I try to use computers only when I have to."

His effort for Muph and Plutonic Lab's *Heaps Good* encapsulates some of the very intricate techniques that Anto is want to use. The video features hundreds of frames featuring animations drawn on Post-It Notes. "It was something I'd been thinking about for a while. It reminded me of sitting in class in high school and keeping myself entertained by drawing stick figure animations on my text books." It wasn't long after he conceptualised the idea that Obese Records came knocking at his door, giving him a vehicle to apply his idea to. "They were impressed with the stencil/graf style clip I'd made for TZU and e-mailed me. I decided to use Post-It Notes for animating and then built the rest of the clip around them as a central idea."

Muph and Plutonic Lab donned black clothes in a white studio so that Anto could take parts of the footage to animate. He would then export those sections of footage as Filmstrips using Adobe After Effects: "This was so I could see every little black and white frame of the footage. At 25 frames per second, there were a lot of them." He continues: "I'd then use Photoshop to resize the Filmstrip so that every frame was the perfect size to fit on the corner of a Post-It Note and save it as a Photoshop document so that I could print out the entire section of footage on huge sheets of paper."

From that point on, Anto employed pen work and at one time had about seven people animating with him. "It was a process of placing a page of Post-It Notes over the frame of the printed Filmstrip and tracing it in black pen. We did this on top of fluoro light boxes so that the Filmstrip frame was more prominent and detailed through the Post-It page, making it easier to trace."

The calculations required to ensure that the animations were in synch were complex. "Once all the frames had been drawn I had about 38 separate Post-It pads. From here it was a matter of setting up a Cannon XLI video camera and lighting above a small bracket that would ensure the correct placement of each Post-It pad. I had a live feed from the camera going to a small monitor that was set up next to my laptop. I had my laptop looping the relevant original B&W video footage that the animation I was filming at the time had been created from. So on the monitor I could see what speed my thumb was flicking through the pad and on my computer I could see what the original footage looked like. I'd just keep flicking through the pad until I got a few takes that were the same speed as the original footage."



Email: [dudeio@myway.com](mailto:dudeio@myway.com)

Words by Mark Pollard.